PELPUP NEWS

WINTER EDITION 1964—No. 8

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

LETTER FROM "PELPOP"

THE PELPUP CLUB,
MARLBOROUGH,
WILTSHIRE.
December, 1964.

Dear Pelpups,

A very Happy Christmas and Prosperous New Year to all our 16,000 members in this country and overseas.

I have noticed from the ages shown on the application forms that on average new members over the last year or two are getting older and of course our existing Pelpups are getting older too, so perhaps our standard of puppetry is improving. The children who join our club have the opportunity of learning more about their puppets and the realm of fantasy in which they live. I hope you intend to make puppetry your hobby and help those who haven't joined to get the best out of their puppets by showing them how well puppets can act. This is how I should like you to think of your puppet—as an actor, not as a toy.

The play writing competition has been won this time by Christine Chenery for her "Haunted Hoard." There is good action in this play. First prize—two puppets. I have put two short plays in for second prize (one puppet each) one by Sarah Olivier for her "Little Dragon That Could Not Fly"—it is cleverly written in verse, and the other by Carole Slater for "Professor Maplethorpe's Invention."

The Word Competition—I don't think any competition I have ever set has been entered by so many members. Scores of members got over one hundred words. Best of all was Angela Feetham who arranged 168 in almost alphabetical order. I am printing her list because it is most remarkable and many of the words I had to look up in the dictionary to see if they existed— I used the Shorter Oxford English Dictionary. I had to remove twelve which I have not shown, even now there are a few that could be added. But it is a very good result and well deserves two puppets as a prize. The second word competition did not have so many entries, but nonetheless one outstanding result was sent in by Jane Davis with fifty words of six letters or more. I think she deserves two puppets as well, don't you? No one, I'm afraid, produced a very good slogan. The one I thought of was "Use P. P. Pamphlet," and I was hoping someone would find something better.

You will see the results of the Photographic Competition further on. I did not mean this competition to become permanent, it takes up a whole page which could be filled with something more instructive, so we will leave it out during the next six months and I will put it back only if sufficient members request it.

I am very pleased to include an article by ex-Pelpup Jane Phillips all about her caricature theatre in Cardiff. I was very impressed with her show when I saw it, and if anyone living near wants some good entertainment for a party I thoroughly recommend her troupe. There is quite a new technique involved and this appeals as much to adults as it does to children. Good luck to you Jane, and I hope you get right round the world, but mind you come back. This country needs puppeteers like you.

One or two good ideas have come to hand recently. Angela Rawson of Manchester told me that she put a small magnet in the seat on her drum set and stitched a little metal tag into the trousers of the drummer. It keeps him on the seat, she says, and it does—I've tried it. You can get six button magnets in a box and you will be bound to find them useful for all sorts of other tricks.

I have put an illustration of a home-made stage in this magazine. We make a very portable stage for 55/6d., which packs into a box 40" x 6" x 2", but if you really want to set up a permanent stage in your playroom, shed or attic I think this is going to give you the most fun, because it is more solid and like a real puppet theatre. If you can establish a permanent position you have really got some fun ahead of you. You could turn it into a puppet club and invite other puppet owners to meet there on certain nights. One Pelpup told me he advertised in the local paper for children to meet him who were interested in puppets, it only cost a few shillings.

We are making good headway with the tape recordings and hope to be able to offer you a good selection by next Summer. In the meantime would those who have got tape recorders or who plan to get them, mention it next time they write. This is just to give me some idea of the proportion of members who will have them in the near future. They certainly are a great asset to a puppet show and I believe they can be bought quite cheaply now; well I mean £15 to £20 which is a tremendous drop in the last few years, but always take advice before buying one—the very cheapest might be a waste of money.

If one or two of you have written to me and not got a reply it is because you have not put your address at the head of your letter and signed with only your Christian name—yes, it has been done. Please be sure to put your full name and address clearly in your letter, and not just J. Bull, but John Bull, then I know you are a he and I will not take you for a miss!

When you change your address, it would be a great help if you inform me of the change on a postcard and not in a letter with many other matters, as I can then file this information. Please be sure to give your old address, too.

Have plenty of good puppeteering and Good Luck.
PELPOP

LETTER FROM JANE PHILLIPS

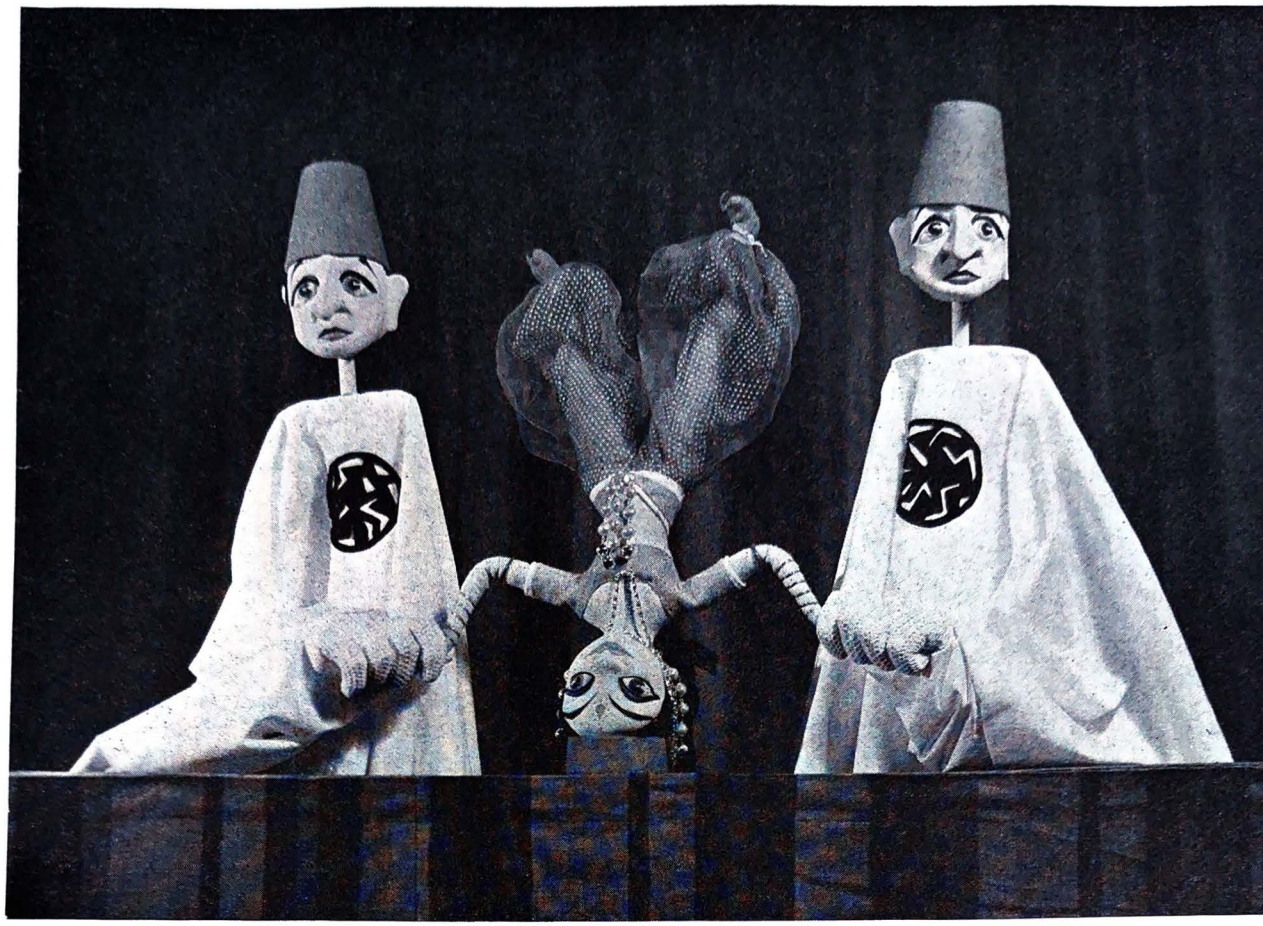
of the Caricature Theatre, Cardiff, South Wales

Dear Pelpups,

Pelpop has asked me to write about my Caricature Puppet Theatre Company for you, and how I came to start it.

There are seven of us in the Company, five girls and two boys, and the average age is around twenty. I formed the Company two years ago to rehearse and produce a new show for the International Puppet Festival directed by Eric Bramall at Colwyn Bay, North Wales. At that time most of my puppeteers were students from my classes on puppetry at Cardiff College of Music and Drama. Some had never touched puppets before. Others were more interested in becoming dancers or actors themselves, and all were training to become teachers. It was difficult to interest such a group in puppets to begin with. They thought puppet shows were amusing but did not require much skill or acting ability. After the first few rehearsals they changed their minds and then we really got down to work. We have been working ever since, turning out sketches, dances, skits on ballet, operettas and plays. Often we work in a different language, Welsh or French or German, and always the shows are built around music.

We like to make shows for children and grown-ups, for television and the theatre, and hope gradually to build up a complete repertoire of different programmes and tour the world. We also wish to establish a permanent



EGYPTIAN ACROBATS.

puppet theatre in Cardiff, our home town, and make it as famous as the Aicher's Theatre in Salzburg or John Wright's Little Angel Theatre in London.

My own part in this is to make the puppets and to start new productions rolling. Then everyone takes a hand. There are no star parts and we all learn to play each other's characters as well. I believe in working like this with a number of people pooling ideas rather than in the old way of having a few good actors taking all the "plums" and no one else having a chance. We work together as a team. I think this is very important.

The puppets I make are rod puppets worked from below. They are not often seen in Britain but flourish in countries like Russia and Poland. Each is made on a different principle, depending on the movement involved. The scale varies and also the figure may be full size or cut off at the waist. We treat the stage like a screen on which a cartoon film is playing. Puppets appear out of the floor and always behave as unlike humans as possible. The heads are cast in rubber as the puppets have to be very light to hold up and often we use our own hands with a puppet head. The two Egyptians in the picture are like that. They have one hand each and throw the dancing girl up and catch her as she falls. The other picture is of a girl with a lighted candle, walking in her sleep. This is a dance based on an idea from a ballet.

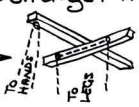
Lastly, I must tell you that I originally became interested in puppets at school when I was twelve and became a Pelpup when I was fourteen, and even entered the Play Competition at that time though I did not win a prize. Later I was apprenticed to Jan Bussell and Ann Hogarth who taught me everything I know about puppets, and I have also worked for John Wright, Lotte Reiniger and Waldo and Muriel Lanchester, making puppets and shadows and acting with marionettes for television, theatre and films.

JANE PHILLIPS.

FOR BEGINNERS

Hold the control by the back bar in your right hand so, that is if you are right handed. The hand that holds the control does the most work – it gives the puppet the necessary rhythm, it controls the head movement (the most important movement of all) & generally speaking it puts life into the puppet.

The left hand mainly operates the "run through" strings. These are strings which are fixed to one limb, pass up through one or more screweyes in the control & down to the other limb, so that by pulling up & down on one string both limbs are alternately raised. You will notice these strings cannot be manipulated by movement of the control (only the strings that are fixed to the control will respond), therefore it is your left hand that operates these strings. The main "run through" strings those to the hands & legs →



I think the first & one of the most important movements to learn is 'walking' & I mean walking well, not dragging the puppets legs along as though he was tired out, or kicking them about in mid-air as if he was about to take off.

It is definitely a case of the right hand knowing what the left hand is doing, in fact they must work in close cooperation. The right hand has to hold the control at the correct height — not too high or his feet will be off the ground →

& not too low or he will ← be sagging. either way your left hand will not be able to do it's job properly. To practise lifting the left leg string up until he raises his left leg →

& remind your right hand to keep his right foot just standing on the ground. ↑

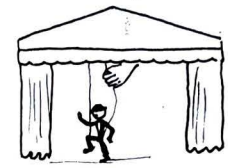
Now pull down still holding the same string in the same position, ← so — Ah, no, if it looks like this →

you are letting your right hand droop. You will need to give your right hand a reminder.

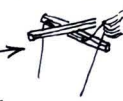
Now that right leg is not coming up enough Try again, pull up to raise the left leg & right down until the right leg is fully raised. Do this movement slowly & firmly – then do it more quickly & your puppet should look like a soldier marking time.

Pull this string straight up & down, not outwards at all, because if you do you shorten both strings & he will look as if he is marking time sitting down.

The position in which you hold this string should not be so low that when you pull fully down your hand will show through the proscenium opening.



Nor so high that when you pull fully up → you pull the right leg up as well. The correct position is about 3" down the left leg string from the control.



Now you have your puppet marking time well, lifting both legs alternately right up to the fullest amount. The next step is a forward one! Just move the control forward & instead of marking time he is walking.

To make your puppet dance you need to introduce a bounce into your walking movement. So try this (without moving the control forward) lift left leg string until he stands on his right leg, now bounce the control (this is done with your right hand) so he hops on his right leg. Pull down so that he stands on his left leg & bounce the control again. So 'with me begin' ..... Lift, bounce – pull down, bounce – lift, bounce – pull down bounce, & so on.

He can now dance forward by moving the control forward & of course backwards.

Now take the left leg string & right hand string together →

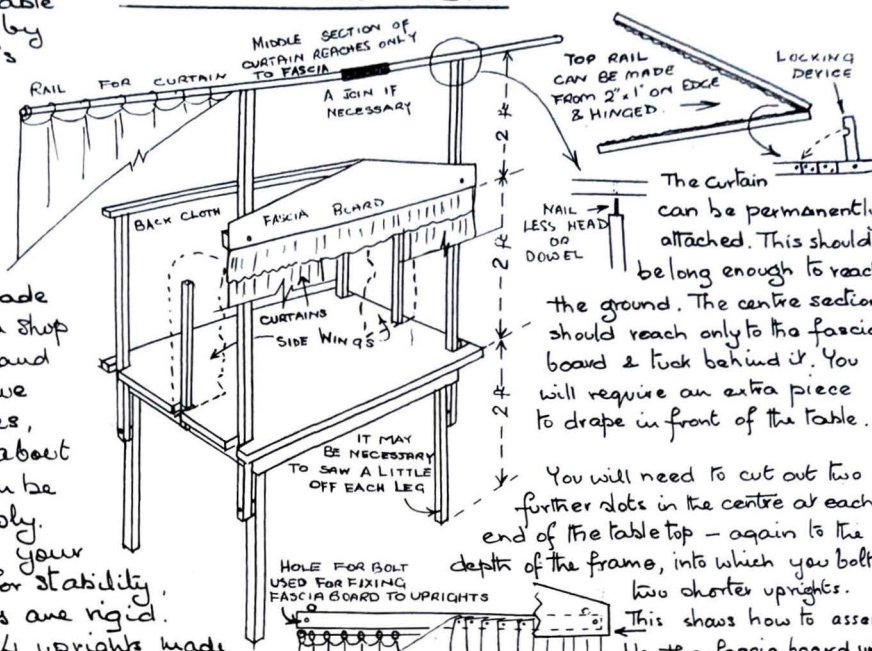
& pull right down. You will see you have raised his right leg & left hand. Pull up & you raise his other leg & hand.

Now, up, bounce – down, bounce & so on.

HOW TO MAKE A STAGE

OUT OF AN OLD TABLE

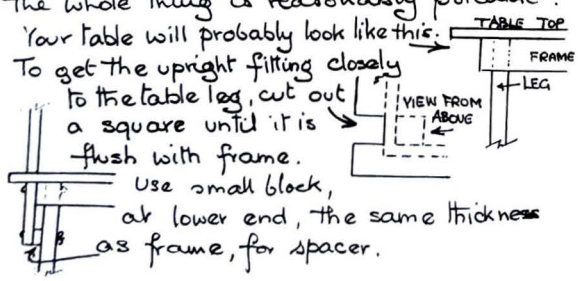
First find an old table about 3 feet long by 2 feet deep. This is quite a standard size table, sometimes called a writing table. If you do not possess one or it is a case of father not allowing you to use his, persuade him to take you to a shop that sells second-hand furniture. There have been ex-army tables, from canteens etc., about this size that can be bought very cheaply.



Now you have got your table. Examine it for stability, make sure the legs are rigid. You will require 4 uprights made from timber about 1½" sq or 2"x1" The two front ones are about 5 feet long & support the fascia board to which the pelmet & draw curtains are fixed & above that a top rail to which curtains are fixed for hiding the operators from the audience. The two back ones are about 3 feet long & they support a back rail to which the backcloths are fixed.

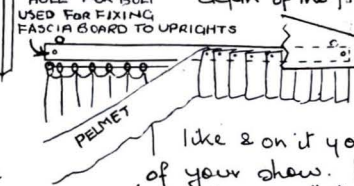
It is important that these uprights are firmly fixed. Therefore about 12 inches of the lower ends of these uprights should overlap the top of the legs of the table & be bolted to them using wingnuts, so the whole thing is reasonably portable.

Your table will probably look like this. To get the upright fitting closely to the table leg, cut out a square until it is flush with frame.



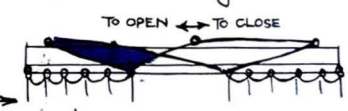
The curtain can be permanently attached. This should be long enough to reach the ground. The centre section should reach only to the fascia board & tuck behind it. You will require an extra piece to drape in front of the table.

You will need to cut out two further slots in the centre at each end of the table top – again to the depth of the frame, into which you bolt two shorter uprights.



This shows how to assemble the fascia board unit. It can be any shape you like & on it you can paint the name of your show. It is mounted on a strong piece of wood say 3"x1" or 2"x2" & its total length should be the same as the table top.

The pelmet should be about 6" to 8" deep & twice the length of the fascia board. Tack it in pleats to the wood member, then nail your fascia board to it, & finally fix strong screweyes beneath, at either end. There should also be screweyes above, at either end, for the curtain draw-cord. This diagram shows how it is arranged to enable you to open or close both curtains at one pull. Insert a ball or ring in one of the longer lengths of the cord to act as a grip.



The width of each curtain should be a little over half the length of the fascia board after they have been hemmed. This gives them the necessary fullness. Choose attractive but fairly heavy material for stage curtains & black or neutral colour for overall curtains.

You will want a bench at the back to stand on.

PHOTOGRAPHIC COMPETITION RESULTS

Top Left: SYLVIA CARRIER.

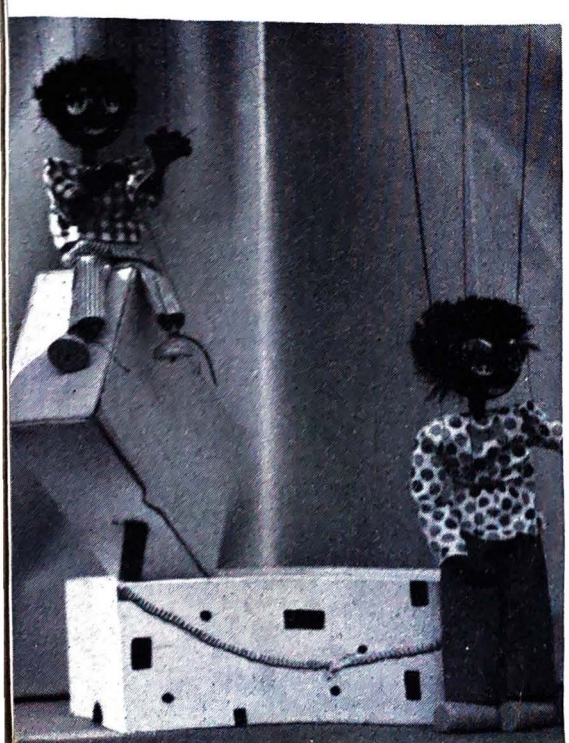
Top Right: PAULINE GRIFFIN.

Centre: ARTHUR CUNYNGHOUSE.

Bottom Left: ROBERT LOWE.

Bottom Right: ANDREW WILCOX.

To each goes a prize of a Puppet.



PUPPET PLAYS

THE HAUNTED HOARD By CHRISTINE CHENERY

Characters: Boy, JOHN; Girl, ANNE; Uncle, MCBOOZLE; Skeleton; Ghosts.

SCENE I

The hall of an old castle; an old chest is standing against the wall. Two children enter.

ANNE: I'm glad we came to stay with Uncle Mack, it's such a lovely old house.

JOHN: It would be worth a fortune, I suppose, if Uncle decides to sell it. Look at this old chest; it must be at least 200 years old.

ANNE: Yes—oh, here's Uncle. Hello!

MACK: Hello, my dears. Now you must be John and you are Anne. (*He sits down abruptly on chest*). It's the strain, you know, of keeping up this huge old place. Ah, well, I'll show you your rooms.

JOHN: Thank you.

MACK: Oh, I nearly forgot. Don't be alarmed if you hear noises in the night, will you—this place is haunted!
(*Exit all; lid of chest creaks open and a ghost looks out, cackles and flits away*).

SCENE II

At night. Same as Scene I only darker. JOHN and ANNE enter backwards at opposite sides of the stage, collide in the centre, and scream.

JOHN: Ooh! thank goodness it's only you, Anne. You gave me a fright.

ANNE: I heard weird noises and I couldn't sleep.

JOHN: Neither could I (*sits on chest and leans against wall*). You know, I don't think this house is haunted at all.

ANNE: No. I say, wouldn't it be lovely if we found some treasure, so that Uncle would be able to keep his property properly, without worrying.
(*Suddenly a hole appears in the wall by* JOHN*; he jumps up*).

ANNE: Oh, look, it's a secret passage!

JOHN: Let's explore it, if you're not afraid.

ANNE: Of course not! Whoever believes in ghosts? (*Exit children*).
(*Ghost enters, chuckles, and enters passage, closes door*).

SCENE III

A dark, cobwebby passage.

ANNE: Oh! How dark it is! I am afraid now. (*Ghostly creaks, clanks, etc.*).

JOHN (*grabbing her*): D-Did you hear that?

ANNE: Yes. (*They shriek as ghosts appear and advance threateningly. Children run from stage*).

SCENE IV

A small room with a cupboard and a bench with some books and a lighted candle on it.

JOHN (*off-stage*): It's no use, we're just going round and round in circles—but wait, there's a light over there, look!
(*They enter*).

ANNE: Oh, John! it's a perfect hideaway,

JOHN: Very fusty, musty and dusty, though. Oh, dear, look at the candle; that means it's still used.

ANNE: Nothing will frighten me after those horrible ghosts!
(*Cupboard door opens, Skeleton steps out*).

SKELETON: Won't I?

ANNE: Ooh! who—who are you?

SKELETON: Oh, I'm just the ghost, or rather the old bones (*he chuckles mournfully*) of a poor Catholic gentleman.

JOHN: Do you mean you've been down here since Edward VI?

SKELETON: Yes, I have (*sits on bench, puts head in hands, as if in despair*), and it's no fun, I can tell you. Why, you're the first humans I've seen for 300 years. I've no one to talk to but those cheeky young ghosts, and I'm just about fed up with them!
(*Children creep closer*).

ANNE: You poor thing, how horrible.

JOHN: Isn't there anything *we* can do?

SKELETON: Why yes, of course, why didn't I think of it—the perfect opportunity! You can blow the candle out! As it dies away so shall I.

JOHN: Certainly, sir, but one thing—is there any treasure in this house?

SKELETON: Oh no, it was all taken years ago.

JOHN: What a pity.

ANNE: Why can't *you* blow the candle out?

SKELETON: I have no lungs and no mouth!

ANNE: Oh yes, of course, I see now. (*Children start to blow; as candle goes out lights can be dimmed, showing Skeleton disintegrating*).

SKELETON: Oh, how wonderful, no more pesky ghosts. Goodbye, goodbye, I . . . shall . . . remember.

JOHN (*after a pause*): Well, perhaps we'd better start off again. Let's get out of this horrible maze.

ANNE: Perhaps if we turn right, then left, all the time we would find the correct way.

JOHN: Yes, all right, it's worth a try. Come on! (*Exit John. Anne lingers, looking at place where the Skeleton stood, then she turns and goes off-stage*).

CURTAIN

SCENE V

As in Scenes I and II. MACK is seated on the chest, moaning.

MACK: I wonder where those wicked children are! As if I haven't enough worries without having to organise search parties for them.

JOHN (*from inside panel*): Hi, there!

MACK: Wh—what's th—that?

JOHN: It's only us, Uncle, please let us out. You press against the wall behind the old chest.

MACK (*gets up hurriedly*): Goodness gracious me! these children (*presses, panel opens*)—come out, come out, wherever you are! (*Children enter*).

ANNE: Oh, thank you, Uncle, do you know what we've found?

JOHN: We found a secret passage with a secret room. It's got lots of old books and things in it!

MACK: How wonderful, now I shall make a fortune. I'll sell this house, passage and all, to the National Trust and live in luxury for the rest of my days. I'll go and 'phone now!

ANNE: Well, we have had an exciting first night!

JOHN: Yes, and if we haven't found any treasure, he's happy anyway. (*Exit all*).
(*Ghosts creep in through panel and dance in a ring and sing or recite while lights dim and the spot-light focuses*).

GHOSTS' SONG:

We are the ghosts' clan true,
And our job is *haunting* you!
And as the end of the show has come,
We know you'll soon be hurrying home.
So watch, poor mortals, watch and dread,
Put out the light when you go to bed,
Look in the corner and under the chair—
Who knows, we ghosts may be lurking there!
So put on your coats, but don't take fright,
It may not be *your* turn tonight.
And so we say, as you all turn white,
God bless—ha, ha, whoo, whoo—Goodnight!

(*Lights fade as* CURTAIN).

PRODUCTION NOTES

1. The sliding panel can be made by simply removing part of the backcloth at the correct time.
2. Three or four ghosts are easily made—see Puppet Post-Winter Edition No. 1. At the end of Scenes II, III and IV the effect could be heightened by ghostly music, e.g., some parts of the Planet Suite, by Gustav Holstz.

THE LITTLE DRAGON THAT COULD NOT FLY

By SARAH-JANE OLIVIER

Cast: MOTHER DRAGON; BABY DRAGON; WIZARD BONG; FRIENDS OF BABY DRAGON (can be omitted).

SCENE I

In the garden. MOTHER D. is watching BABY D. trying to fly.

MOTHER D. (*flustered*): Oh, dearie me, if you don't fly,
Some day surely you will die!
Oh, dear! (*Exit* MOTHER D.).

BABY D.: I really don't know what is wrong,
I'd better call up Wizard Bong.
Every other dragon flew—
I hope that he'll know what to do.
Wizard Bong!
(*Enter* WIZARD BONG).

W. BONG: What's the matter, little chap?
Have you lost your new school cap?

BABY D.: I really don't know what to do,
Every other dragon flew;
But I can't fly,
That is why
Mama says that I might die!
Boo-hoo!

W. BONG: Come along and you shall see
All the wonders in my tree.
(*Exit* BABY D. *and* W. BONG).

SCENE II

Inside W. BONG'S tree. W. BONG is leaning over a cauldron in the middle, BABY D. is looking round.

W. BONG: Thumbs of bat,
Point of star,
Roses hips,
Oh, la la!
Goose's eggs?
We haven't got that,
Of course, instead
I could use a rat!

BABY D.: Oh dear! oh dear! I rather fear
That this will make me feel queer!

W. BONG: Now, lap it up and don't take long
Or else it might go badly wrong.

BABY D.: Here it goes, down to my toes,
I'll count ten and hold my nose.

(BABY D. *leans over cauldron and a lapping sound is heard*).

Thank you, thank you, Wizard Bong,
Oh gosh, I really do feel strong!
Goodbye!

W. BONG: Goodbye, goodbye, I hope you fly!
(*Exit* BABY D.)

SCENE III

In the garden. BABY D. is flying round with pink fur on his tail and head.

BABY D.: Mama, Mama, look in the sky,
I can actually fly!
(*Enter* MOTHER D.)

MOTHER D. (*very startled*): Oh, Lawks-a-mercy, is it true
That pink fur's growing out of you?
(*Enter* W. BONG)

W. BONG: Oh dear, I greatly fear
I gave you wrong medicine, it grows pink hair!

BABY D.: But look, I can fly,
Which—how—why?

W. BONG: You had confidence in that drug,
You thought you could fly; you're no mug.
But please don't worry, the pink hair drink
Will soon wear off—I hope and think.

BABY D.: Oh, goody gumdrops (*comes down*)
(*To* MOTHER) What's for our tea?
Can Wizard Bong come to my birthday party?

MOTHER D.: Yes, yes, dear, hurry now, rush,
And go to my room and borrow my brush,
Brush down those locks of yours (a horrible colour)
And daub some brown paint on, to make it look duller.

(*To* W. BONG *as* BABY D. *flies off*)
Thank you, Clarence, for making him fly,
Now he'll never have to die!

THE END.

PRODUCTION NOTES.—Pink wool can be stuck on very lightly with some glue or gum. If friends come to Baby Dragon's party, he can walk off with them when he goes to brush his hair. They can enter when Mother Dragon says "Yes, yes, dear."

The Play-writing Competition is always open. Plays received will be filed and judged just before making up the next magazine. Please remember these plays must be original. Try and get as much action into them as possible. That is what makes a good puppet play. Clear writing and layout will be considered in judging the winner. Please be sure to put your name and address at the top of your play. Two puppets are awarded for first prize and one puppet for second prize.

PROFESSOR MAPLETHORPE'S INVENTION

By CAROLE SLATER

PLAY IN TWO SCENES FOR PUPPETS

Scenery required: Professor's Laboratory. Professor's Garden.
Cast in order of appearance:

PROFESSOR: Schoolteacher. ROBERT: Dutch Boy. MCBEAN: Witch. TOADY: Cat.

The scene is PROFESSOR MAPLETHORPE'S laboratory. (*Enter Robert, right*)

PROFESSOR: Good morning, Robert. I asked you here today because I want you to try out my latest invention.

ROBERT: Oh, what is it then?

PROFESSOR: It is a liquid, and when anyone drinks it they begin to float about. But, of course, before they drink it I give them another bottle of landing liquid to get them down again.

ROBERT: Why, Professor, what a wonderful idea!

(*The* PROFESSOR *puts a bottle in* ROBERT'S *pocket, and gives him a dose of the flying liquid*).

ROBERT: Why, I'm flying!

PROFESSOR: What did I tell you? Now come down again and I'll tell you why I invented it. (ROBERT *drinks some of the landing liquid and lands safely beside the* PROFESSOR). At the bottom of my garden is a wood and in it lives a wicked witch. She has lived there a very long time, and I can't make her move as she has threatened to cast a spell on me. I want her to move because she is always stealing my inventions. But if I invite her to tea on Wednesday I can slip some of my invention into her cup of tea she will float away—gone for ever.

ROBERT: You are clever, Professor. Can I come and see what happens?

PROFESSOR: Yes, of course you can. I was going to ask you in case the witch—her name is McBean—gets difficult.

ROBERT: Thank you. I'd better be going, it's nearly tea-time.

PROFESSOR: Of course, I mustn't keep you here too long. I'll see you tomorrow. (*Exit Robert, right*).

In the Professor's garden, seated at a table, are MCBEAN the witch, the PROFESSOR and ROBERT.

MCBEAN: Toady, oh Toady! (*Enter cat, left*). Be a good little boy and fetch her some milk, will you?

ROBERT: Yes, of course. (*Exits left.* MCBEAN *picks up her cat, then takes a sip of tea, floats up and out of sight*).

MCBEAN: You'll be sorry for this, Professor Maplethorpe!.

PROFESSOR: Goodbye, McBean, goodbye.

(*Enter* ROBERT, *right*). ROBERT: Where's McBean and her cat?

PROFESSOR: You can throw the milk away now. McBean and her cat floated away. It's a pity, they've hardly tasted their tea! (*They both laugh*).

CURTAIN.

RESULT OF FOUR-LETTER WORD COMPETITION

Key Word: PELHAM PUPPETS. *Winner:* Angela Feetham.

Alps	Empt	Hems	Lush	Malt	Plus	Pash	Slum	Tale
Ales	Heat	Hump	Laps	Maps	Pule	Paul	Slut	Tame
Alms	Hate	Halm	Last	Mash	Push	Plap	Smut	Taps
Alum	Heal	Hame	Leas	Mats	Puma	Plat	Stem	Teas
Apes	Heel	Hast	Lees	Maul	Pulp	Pups	Seam	Teal
Apse	Helm	Hele	Leat	Melt	Palm	Seem	Same	Tees
Ahem	Hale	Heps	Leet	Math	Pale	Sate	Salt	Thee
Alee	Halt	Leap	Mesa	Mete	Peat	Sale	Seel	Them
Ease	Hasp	Late	Mesh	Mush	Past	Seat	Seme	Teem
East	Haul	Lust	Mule	Puts	Peal	Step	Sept	Thus
Elms	Heap	Lest	Muse	Pate	Peep	Seep	Slue	Tael
Else	Help	Lute	Male	Pats	Path	Seal	Smee	Tama
Emus	Hemp	Lump	Meet	Peas	Pest	Sham	Spae	Tump
Eats	Hest	Lash	Meat	Peel	Puts	Spat	Spue	Tups
Eels	Hues	Lame	Meal	Pump	Pupa	Shea	Stum	Turm
Eras	Hums	Lamp	Must	Pelt	Pals	Shut	Suet	Tush
Eath	Huts	Lath	Mute	Pets	Palp	Slam	Sump	Upas
Emes	Hats	Lest	Mate	Plea	Pams	Slap	Tape	
Emeu	Hams	Lets	Mast	Plum	Paps	Slat	Team	

RESULT OF SIX OR MORE LETTER-WORD COMPETITION

Key Word: PELHAM PUPPETS. *Winner:* Jane Davis.

Apples	Hemule	Slap-up	Septum	Puppets	Pestle	Lampet	Thames	Plumes
Emphase	Health	Sleuth	Temple	Puppet	Pleats	Themes	Hamlet	
Empale	Haulms	Smeeth	Thumbs	Petals	Measle	Other words which could have been formed:		
Heel-tap	Haslet	Spathe	Teasle	Pamphlet	Metals			
Helmut	Hemuse	Sample	Telesm	Peplum	Emulate	Lamest	Asleep	Pelmet
Haulse	Staple	Samlet	Lathee	Please	Elates	Palest	Epaulet	Thumb
Heaume	Supple	Steppe	Lathes	Plumet	Elapse	Amulet	Puteal	Hustle

PELPUP'S WRITE

THOMAS GILLIGAN, Salem, U.S.A.—Last year our group did "The King and I," revised and edited by our head writer and myself. Recently we came up with a new idea, and now we put all our plays, sketches and ideas on 8mm. film and file them. We also film wardrobe tests and lighting effects for future reference.

WILLIAM TOBIN.—You might be interested to hear how I made my jester. I had a long time ago made some feet, which resembled a Jester's. So I decided to make a Jester puppet to go with the feet (the maddest thing ever!). The legs, which I always have trouble with, I made like the ones in an old Pelham Puppet Kit. The body and arms were also made the same way, and the head and hands I made out of papier maché.

KEVIN GRIFFITHS.—For three years now my friend and I have been doing puppet shows for the children in the neighbourhood. We have a stage which a friend made and 16 puppets. I have made a Pop Singer, a Can-Can Dancer and a Fairy; we have also got one of your 3ft. puppets Goofy. Other items we have got are scenery, props and a tape recorder which we saved up for. We have done shows for fêtes and parties as well as our local ones.

JOHN COOPER.—My two friends and I have 21 puppets (totalling up to over £56). We have done quite a few shows of which some of them are the plays in the play books by Jan Bussell. We have altogether collected over £15 for OXFAM.

ANN MALCOLM.—At the moment we are working on the "Snow Queen." We got the idea from the television programme that was on quite a while ago. We have written the script ourselves. On the snow scene we have blue and white bulbs. It gives a very cold effect. For snow we use Christmas glitter or any decoration of that sort. As I am fond of collecting foreign dolls, I have quite a few. If I have no spare puppets for a character that just sits down all the time, I use one of my dolls.

STEPHEN HARCOURT.—I have four of your puppets, two of them have moving mouths. If you put a string running from the nose up to the control so that the head is tilting upwards slightly, this makes the mouth work much smoother and I think other Pelpups would like this tip for their puppets.

PETER PACKER.—The last time I wrote was to send a play for the Playwriting Competition; it was "Hansel and Gretel" in rhyme. The last play I did was "Salad Days," which made a very lively and colourful show. I was given the record for Christmas and it makes a full show by itself as the words are included in the record. I made all the scenery out of crêpe paper which under the coloured lights made a very bold and adequate scenery, suiting "Salad Days" perfectly. I have enclosed some plans for making a puppet disappear which should be very useful to all regular producers of Fairy Tales, like me. To make the puppet disappear you just drop a tube, which should be big enough to easily cover the puppet in all directions. It should be a round card tube covered with the same material as the backcloth (black velvet is ideal for this purpose). If the strings are kept still the puppet is now invisible. The lighting should be carefully arranged so that some light falls out into the audience; this creates a baffle so they cannot see the tube and it appears as part of the backcloth. But care must be taken to prevent dazzling the audience or looking at the stage will become unpleasant.

JOHN ELSOM.—I have found a most effective method to make puppets "smoke" cigarettes—you do it in this way. You take some potassium nitrate (available at any chemist) and make a strong solution of it in hot water. You then soak soft string for a while in it, and then leave it to dry. When dry you cut it up into the size of the cigarettes and wrap thin white paper round it (do not use inflammable glue!). When placed in the puppet's mouth and lit carefully it will puff smoke most realistically (but completely safe). The idea could be used for rockets, etc. I hope it will be of use.

RICHARD HALL.—Our latest production is a comedy science-fiction play entitled "Mickey Goes to Mars." The plot concerns Macboozle, an inventor, and Mickey, his nephew. There are three specialities in this play—the first is "jet packs" for hovering in space, a rocket with a broken-down duplicate, and fluttering pieces of paper when the rocket crashes at the end.

ANDREW WILLOX.—In the summer edition of Pelpup News you had a letter from Miss Ceri Griffin who said she could not buy saltpetre in any shops, and when mixed with charcoal it was highly explosive. I can obtain some quite quickly. All I do is this—I go to the nearest chemist, ask for 3ozs. of saltpetre and show him the magazine *and* Ian Nesbit's stage effects. I ask him to read the part at the top. After a moment he goes into a little dark room and pours out the saltpetre. I give him the 9d. and walk away. Another thing I found out was that when I mix saltpetre and charcoal together and light them they don't go up in a great explosion, but a bright orangey-red flame and sparks appear—in other words, a firework.

Nevertheless, all these experiments should only be carried out with the help of your father or older friend, because they can be dangerous.

PHILIP EAMES.—We have had a highly successful production of "Hansel and Gretel" and a cabaret at our local church hall which lasted about 45 minutes. The admission was free and was thoroughly enjoyed by twenty young children. We are hoping to put on another show soon which will be "Sleeping Beauty." Could you please tell me if there are any Pelpups living near to me so that they could help me in the shows—address: 13 Roundell House, Kingswood Estate, West Dulwich, London, S.E.21.

HELEN HAYWARD.—We need a king and queen and a small boy; we do not want to buy them as they are rather expensive and have such a small part to play. We wondered if you could tell us a way other than making a puppet to overcome this difficulty.

I suggest you try to get as many friends with puppets to meet at your house and pool the puppets.

I would also like a pen friend aged about 13. Hobbies: riding, sailing, stamp collecting and puppetry. Address: Ladymead, South Ascot, Berks.

JEREMY MORBEY.—I am writing to tell you about the Puppet Club I have formed with my brother and our friend. We put on shows for our school friends and sell tickets for admission which we price 3d., also we sell drinks of orange for 4d. and sweets for 1d. to 4d. Everybody wants to help so we let different people help us when we do shows. My Dad is going to get a stage for us because until now we have used cardboard boxes. We have got four Pelham Puppets.

PAUL FINCH.—I am writing to you because since I have moved there is no room for my puppets and stage. I am so disappointed as I wanted to put on a show, but as I have my stage in my bedroom it is impossible. I wondered if it were possible to give me some addresses of Pelpups in Croydon area with whom I could start a club. Address: 15 Gurney Crescent, West Croydon, Surrey.

NICOLA JONES.—Recently we performed "Caterpillar Capers" for a school fete. It was very popular and one little girl came to every performance. We collected £1.10.0 in threepences. So we would like to thank you for your puppet play book and we hope you will write another soon.

MICHAEL IPP, Cape Town, S. Africa.—I spoke to Keith Anderson and he said that he doesn't like writing about himself, so I have become his so-called secretary (except that I don't sit on his lap and take notes!), so I am enclosing this brochure of his and the following newspaper article:

> "Keith Anderson's T.V. Puppets lead a varied and exciting existence playing to capacity houses wherever they have appeared—from packed Johannesburg theatres with smartly dressed, sophisticated audiences one week, to educational tours of grubby, enthralled school children the next week. Rotary Clubs and other organisations have used the puppets for fund raising, and on a recent overseas trip the puppets entertained audiences averaging 4,000 people a day! The show is suited to theatre and hall performances only, and is ideal for professional, educational or fund-raisng purposes. The show is fast moving and fun-packed entertainment for the whole family which has received whole-hearted approval of Education Authorities wherever it has played."

CAROLE HOWLETT.—I find that if you use an empty "Smartie" tube and stick crêpe paper (brown) round it, and stick twigs in the top, it makes a very effective tree.

ELIZABETH GUERRIERI, Rhode Island.—Around Christmas time my sister and I gave a show for the children of the hospitals, which they enjoyed very much. We used a card table tipped on its side for a stage. It didn't look much but it served the purpose. I would like a pen-friend aged about 12–14, boy or girl, from any country. Hobbies are swimming, music and puppets. Address: 30 High Ridge Drive, Cumberland Hill, Rhode Island, U.S.A.

ROGER ARGUILE.—Ronald Osborne and I do puppet shows and we have just started selling tickets at 3d. each; we raised 12s. 10d. for charity. We have a portable theatre and one that is in my garden. We have done three shows there—"The Terrifying Tunnel," "The Great Escape" and "Old Whiskers." We did "Old Whiskers" today. In the interval we have ices and chocolates for sale. We have about twenty different puppets of all shapes and sizes. The seats in the open-air theatre are raised so that it lets everybody see. The stage is raised. The open-air theatre can seat 32 people. When we have a show we set up a puppet town and all the puppets who are not in the show we put around the garden. After the show children can ride on my chair-lift and on the bouncing barrow, the swing and the truck. We have made our shed into a ticket office. We make signs and put them all over the garden.

COLIN DAVIES.—I hope to make a folder very soon out of cardboard. It will be made on the same lines as other magazine folders. The magazines will be kept in by means of pieces of string running down the hinge of the folder. This will keep them clean and tidy.

ROBERT BROWNE.—I have a few suggestions to make. As you have made the Wicked Witch, Disjointed Skeleton, etc., why not make a real monster series like Frankenstein, The Creature, The Mummy, The Vampire, King Kong and all the other Horrors? While we are about it, a prehistoric age Dinosaur, also a Marine Life and an Insect World and a Devil. We could also have a Vege-

table series such as an Onion, Carrot, Tomato, Cauliflower and so on, also a Space series—Martians, Jupitans and Solar Regions.

MICHAEL OLIVER, P.O. Box 19, Gatooma, S. Rhodesia, would like a boy pen-pal anywhere in the world, aged about 12 years, interested in swimming, cycling, stamp collecting and puppetry. His brother CHRISTOPHER would also like a pen-friend from anywhere in the world, but preferably America or Australia, aged 14–15, interested in swimming, geology or mineralogy, stamp collecting and puppetry. Christopher would also like to hear from any other Pelpups living in Rhodesia.

SALLY SAUNDERS, 25 Ingthorpe Avenue, Bispham, Blackpool, would like a pen-friend living in Bispham or Blackpool. Hobbies are swimming, puppets and reading.

DAVID KANTER, 16350 Tulsa Street, Granada Hills, California, U.S.A., would like a pen-friend from Holland or Canada, aged 13–14. Hobbies: ice skating, puppetry, horseriding and swimming.

CATHERINE ASHCROFT, Ingliston, Caldy Road, Caldy, Cheshire, would like a pen-friend in England, Malaya, who can speak English, age 12–14, boy or girl. Hobbies: stamp collecting, puppetry, swimming.

JANICE MOULES, 62 Windsor Drive, Hertford, Hertfordshire, would like a girl pen-friend interested in stamp collecting, puppetry, reading, music and swimming, from France or Holland, age 11–12.

SUSAN FRYER, Police Station, Matson, Gloucester, would like a girl or boy pen-friend from America, Africa or Switzerland, aged 10–11. Hobbies: swimming, riding and art.

LUKE DIXON, 14 Bohun Grove, East Barnet, Herts., would like a pen-friend in America, aged about 11, interested in puppetry, zoology and nature, boy or girl.

S. NIND, 22 Greenway Gardens, Greenford, Middlesex, would like a pen-friend living in England, age 11–13, interested in puppetry, swimming, stamp collecting and cycling. Also would like to hear from any Pelpups living nearby.

SHEELAGH FAWCETT, 33 Hardwick Lane, Buckden, Huntingdon, would like a pen-friend in England, girl aged 11–12. Hobbies: horse riding, puppetry, athletics, swimming, animals. Would also like to know of any Pelpups living near Huntingdon or St. Neots.

R. EUERS, 9 Sallynoggin Villas, Upper Glenageary Road, Dunlaoughaire Borough, Co. Dublin, would like a boy pen-friend in America, England, Scotland or Ireland. Hobbies: art, puppetry, swimming and cars; age about 11. He would also like to hear from any Pelpups living near him.

TERENCE WRIGHT, Bransley, 147 Malvern Road, Worcester, would like a pen-friend in India, boy or girl, speaking English, aged 11–13. Hobbies: pop music, reading and puppets.

BARBARA YOUNG, 20 Munster Road, North End, Portsmouth, would like a pen-friend aged 10–12 in Australia, Canada or New Zealand. Hobbies: swimming, games, puppetry and dolls in national costume.

SANDRA WHITTAKER, 9 Adelaide Street, Oldham, Lancs., wants a pen-friend in Australia. Hobbies: reading, horse riding, music and puppets.

NICOL CLELAND, 14 Roseneathgate, East Kilbride, Lanarkshire, would like a pen-friend in America or Canada, aged 10–11. Hobbies: trains, trainspotting, reading, collecting comics, puppetry.

JENNIFER THURSBY, Silver Oaks, 38 Daleside, Gerrards Cross, Bucks., would like to hear from any Pelpups living near Gerrards Cross, 12–13 years.

SUSAN BRIDGLAND, 12 Hempstead Lane, Bapchild, Sittingbourne, Kent, asks for a pen friend in Holland, Norway or the Channel Islands speaking English, girl aged 12–13. Hobbies: puppetry, dolls in national dress, swimming, stamp collecting.

GABRIELLE WISZNIEWSKA, Woodlands Park, Mildenhall, Suffolk, would like a pen-friend, boy or girl, aged 11–12. Hobbies: swimming, horses, reading, table tennis.

CHRISTINE VALENTINE, 46 St. Margarets Grove, East Twickenham, Middlesex, wants a pen-friend in Japan or New Zealand, age 10–11. Hobbies: cycling and swimming.

BRENDA BAILEY, 13 Dickens Rise, Chigwell, Essex, would like a pen-friend speaking English in France, Spain or Canada. Hobbies: swimming, pop music and country dancing.

R. SYMINGTON, 76 Dawpool Drive, Bromborough, Cheshire, would like a boy pen-friend in Switzerland, aged 10–13. Hobbies: drawing, swimming and pops.

ANGELA FEETHAM, 78 Thoresby Road, Long Eaton, Nottingham, would like a pen-pal in Australia aged 14 to 15.

DAVID POWELL, 4 Crofton Street, Oldham, Lancs., would like a pen-pal in America, aged 11–12. Hobbies: reading, history and puppetry.

DAVID WATSON, "Woodlea," Fords Avenue, Healing, Nr. Grimsby, would like a pen-friend in South Africa, aged 10–12. Hobbies: geology and collecting the names of public houses.

PAULINE HELBERT, 103 Robinson Street, Chadderton, Lancs., would like a boy pen-friend anywhere in England, aged 10–11.

JANET WHITE, 22 Crosslands, Woodville Estate, Barnstaple, would like a girl pen-friend from

anywhere except England and Scotland, aged 11–12, who speaks English. Hobbies: animals, stamp collecting, pop stars, reading, wild flowers, and cycling.

SALLY MORRISH, 12 Sheldrake Road, Mudeford, Christchurch, Hants, would like an English-speaking pen-friend in France, girl or boy, aged 10–12. Hobbies: show business, dancing, singing, The Beatles, puppetry, and her ambition is to be Una Stubbs 2nd.

CATHERINE ROE, School House, Willingham, Cambs., would like a pen-friend in any country except England who can speak English, aged 11–13. Hobbies: pets, music, ballet, swimming.

JACQUELINE FENTON, 11 Crawford Drive, Fareham, Hants, would like to hear from any Pelpups living near her.

S. WICKHAM, 61 Burnside Drive, Bramcote Hills, Beeston, Notts., wants a pen-pal in America (boy or girl), aged 12–13. Hobbies: swimming, puppets and animals.

JOHN HENRY, 21 Campbell Street, Waverley, Johannesburg, S. Africa, writes: "I have got a tape recorder. It is a Phillips 15/ 16″, $1\frac{7}{8}$, $3\frac{3}{4}$ and $7\frac{1}{2}$ per second 4 track, 7″ reel. I would like a tape friend anywhere but in South Africa (English speaking). I am interested in puppets and model trains, electric and steam. I would also like to hear from any Pelpups living near me.

STEPHEN BARBER, 5 Merivale Road, Lawford, Manningtree, Essex, would like to hear from any Pelpups living near him.

FRANCES ROGERS, 70 Elmfield Road, Chingford, London, E.4, would like a French pen-friend who can write English and is interested in swimming, tennis, needlework and puppetry, aged 10–12.

ROSEMARY FINN, 16 de Montfort Road, Hinckley, Leics., would like an American girl pen-friend between the ages 12–14. Hobbies: swimming, reading, riding and astronomy.

MARY LEDIG, 3763 N. 2 Street, Milwaukee, Wis., 53212, U.S.A., would like a pen-friend from Australia, England, Canada or Scotland, aged 8–10. Hobbies: collecting dolls, puppetry, ballet, music and Brownies.

SARAH TALBOTT, 33 Parkway, Midsomer Norton, Nr. Bath, Somerset, would like a pen-friend from any English-speaking country in the world, aged 8–10, interested in stamp collecting, Brownies and reading.

WILLIAM TURNER, 2101, East Olive Street, Shorewood, Wisconsin, 53211, U.S.A., would like a pen-friend from any country speaking English. Hobbies: stamp collecting, singing, acting, puppetry, writing poetry and short stories.

DEBORAH CYBULSKI, Presentation Convent, Matlock, Derbyshire, would like a pen-friend, aged 12–14, living in France or Spain, who can speak English, interested in swimmng, music and pop music.

PATRICIA GOODWIN, 16 Glebe Road, Nuneaton, Warwickshire, would like a pen-friend aged 10–12, from Amerca or Canada. Hobbies: needlework, reading, swimming, puppets,

MICHAEL PEAKE, 28 Roundmead, Putnoe, Bedford, would like a girl pen-friend between the ages of 13 and 15 living in Great Britain or the U.S.A. Hobbies: swimming, puppetry, playing the piano, and pets. He would also like to hear from any Pelpups living near him.

DAVID GETHING, 1 Miserden Road, Benhall, Cheltenham, Glos., would like a boy pen-friend aged 10–12 in America, Canada, New Zealand or Australia. Hobbies are stamp collecting, collecting cheese labels and puppetry.

LOUVEIGNE SUFFIELD, Rose Cottage, Lound, Retford, Notts., would like an English-speaking pen-friend in France or Austria, girl between 12–14, interested in puppetry, swimming, pop records and reading.

RICHARD CARRIER, 1239 Gaynelle Avenue, Streetsboro, Ohio, U.S.A., would like a pen-friend in Canada, England or the United States, boy aged 9–10, interested in fishing, coin collecting, baseball and football.

JEAN ELSTOB, 70 St. Leonard Street, Hendon, Sunderland, Co. Durham, would like a pen-friend, boy or girl, in any country who can speak English, aged 12 to 13, interested in listening to pop records.

DEREK MERCER, 2 Thames Gardens, Whitby, Ellesmere Port, Cheshire, would like a pen-friend in America aged 10, interested in puppetry, acting and magic.

DIANNE CROSSLEY, "Charnwood," Healey Road, Ossett, Yorkshire, would like a boy pen-friend age 14–16, interested in puppetry, athletics and stamp collecting.

JOHN CHAMPION, 46 Raikeswood Drive, Skipton, Yorkshire, would like a pen-friend in France, a boy, aged 10–12.

DIANE PARRISH, 17 East Road, Chadwell Heath, Essex, would like a girl pen-friend in France or Spain, aged 9–11. Hobbies: dancing, drawing and puppetry.

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